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FLORENTINE PAINTING BEFORE 1500

BURLINGTON FINE ARTS CLUB

1920

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THE VIRGIN AND CHILD WITH ST. ANNE AND THE INFANT ST. JOHN THE BAPTIST

LEONARDO DA VINCI

Burlington Fine Arts Club

CATALOGUE OF AN EXHIBITION

OF

FLORENTINE PAINTING

BEFORE 1500

LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

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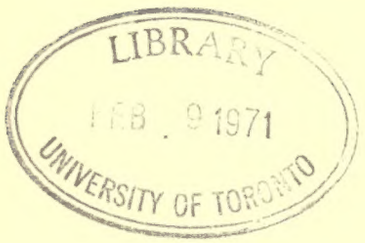

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THE ART OF FLORENCE

THE "artistic temperament"—as used in the press and the police-court these words betray a general misunderstanding of the nature of art, and of the artist whenever he becomes fully conscious of its purpose. The idea of the artist as the plaything of whim and caprice, a hypersensitive and incoherent emotionalist, is, no doubt, true of a certain class of men, many of whom practise the arts; nothing could be further from a true account of those artists whose work has had the deepest influence on the tradition of art; nothing could be less true of the great artists of the Florentine School.

From the rise of modern art in the thirteenth century till now Florence and France have been the decisive factors in the art of Europe. Without them our art might have reflected innumerable pathetic or dramatic moods, it might have illustrated various curious or moving situations, it would not have attained to the conception of generalized truth of form.

To Florence of the fourteenth and fifteenth centuries and to France of the seventeenth and succeeding centuries we owe the creation of generalized or what, for want of a better word, we may call "intellectual" art.

The word intellectual applied to art has so ugly a sound that it can only be admitted under the reserve of some attempted explanation. In

science, where the intellect is allowed to be supreme, we can distinguish two aspects of its activity, as has lately been pointed out by the author of an illuminating article, "The Place of Science," in *The Athenaeum* for 11th April. Of these two aspects one derives its motive power from curiosity, and this deals with particular facts. It is only when, through curiosity, man has accumulated a mass of particular observations that the second intellectual activity manifests itself, and in this the motive is the satisfaction which the mind gets from the contemplation of inevitable relations. To secure this end the utmost possible generalization is necessary.

Now both of these aspects of the intellect have their counterparts in art. Curiosity impels the artist to the consideration of every possible form in nature: under its stimulus he tends to accept each form in all its particularity as a given, unalterable fact. The other kind of intellectual activity impels the artist to attempt the reduction of all forms, as it were, to some common denominator which will make them comparable with one another. It impels him to discover some æsthetically intelligible principle in various forms and even to envisage the possibility of some kind of abstract form in the æsthetic contemplation of which the mind would attain satisfaction—a satisfaction curiously parallel to that which the mind gets from the intellectual recognition of abstract truth.

If we consider the effects of these two kinds of intellectual activity, or rather their exact analogues, in art, we have to note that in so far as the artist's curiosity remains a purely intellectual curiosity it interferes with the perfection and purity of the work of art by introducing an alien and non-æsthetic element and appealing to non-æsthetic desires; in so far as it merely supplies the artist with new motives and a richer material out of which to build his designs, it is useful but subsidiary. Thus the objection to a "subject picture," in so far as one remains conscious of the subject as something outside of, and apart from, the form, is a valid objection to the intrusion of intellect, of however rudimentary a kind,

into an æsthetic whole. The ordinary historical pictures of our annual shows will furnish perfect examples of such an intrusion, since they exhibit innumerable appeals to intellectual recognitions without which the pictures would be meaningless. Without some previous knowledge of Caligula or Mary Queen of Scots we are likely to miss our way in a great deal of what passes for art to-day.

The case of the generalizing intellect, or rather its analogue, in art is more difficult. Here the recognition of relations is immediate and sensational—perhaps we ought to consider it as curiously akin to those cases of mathematical geniuses who have immediate intuition of mathematical relations which it is beyond their powers to prove—so that it is by analogy that we may talk of it at all as intellectual. But the analogy is so close that I hope it may justify the use I here suggest. For in both cases the utmost possible generalization is aimed at, and in both the mind is held in delighted equilibrium by the contemplation of the inevitable relations of all the parts in the whole, so that no need exists to make reference to what is outside the unity, and this becomes for the time being a universe.

It is then to such a generalizing idea of a work of art that the word intellectual is here applied.

It is a curious fact that at the beginning of the fifteenth century in Italy, art was deeply affected by both kinds of intellectual activity. Curiosity about natural forms in all their variety and complexity—*naturalism* in the modern sense—first manifested itself in European art in Flanders, France, and North Italy about the second decade of the fifteenth century. It appears that Italy actually led the way in this movement, and that Lombardy was the point of origin. Pisanello and Jacopo Bellini are the great exemplars in Italy of this idea of exploring indefatigably and somewhat recklessly all those detailed aspects of nature which their predecessors, occupied in the grand Giottesque style, had scorned to notice.

In Florence, too, this impulse was undoubtedly felt, but it is the great distinction of the Florentine artists that, however much their curiosity about particular forms may have been excited, their high intellectual passion for abstract ideas impelled them more to the study of some general principles underlying all appearance. They refused to admit the given facts of nature except in so far as they could become amenable to the generalizing power of their art. Facts had to be digested into form before they were allowed into the system.

We can get an idea of what Florence of the fifteenth century meant for the subsequent tradition of European art if we consider that if it had not been for Florence the art of Italy might have been not altogether unlike the art of Flanders and the Rhine—a little more rhythmical, a little more gracious, perhaps, but fundamentally hardly more significant.

Although this typically Florentine attitude defined itself most clearly under the stress of naturalism it was, of course, already characteristic of earlier Florentine art. Giotto, indeed, had left the tradition of formal completeness so firmly fixed in Florence that whatever new material had to be introduced it could only be introduced into a clearly recognized system of design.

Of Giotto's own work we rarely get a sight in England, the National Gallery having missed the one great chance of getting him represented some twenty years ago. But though Lady Jekyll's single figure of Christ can by its nature give no idea of his amazing and almost unequalled power of discovering unexpected inevitabilities of formal relations, it gives none the less something of Giotto's peculiar beauty of drawing, wherein the completest reality is attained without any attempted verisimilitude. In Mr. Harris's Bernardo Daddi we get nearer perhaps to Giotto as a composer, and even in his Giovanni da Milano, in spite of some Lombard grossness and sentimentality, the great tradition still lives.

Masaccio, represented here by Mr. Rickett's single figure, is one of the most mysterious personalities in art, and typically Florentine. His

mystery lies partly in our ignorance about him, partly in the difficulty of grasping the rapidity of action, the precocity, of genius such as his. Coming at the very beginning of the naturalistic movement he seized with a strange complacency and ease upon the new material it offered, but (and this is what astounds one) he instantly discovered how to assimilate it perfectly to the formal requirements of design. So that not only the discovery of the new material, but its digestion was with him a simultaneous and almost instantaneous process. He was helped perhaps by the fact that the new naturalism was as yet only a general perception of new aspects of natural form. It was left for his younger contemporaries to map out the new country methodically—to the group of adventurous spirits—Brunelleschi, Donatello, Castagno, and Uccello—who founded modern science, and gave to the understanding of classic art a methodical basis. It is in this group that the fierce intellectual passion of the Florentine genius manifests itself most clearly. Perspective and anatomy were the two studies which promised to reveal to them the secrets of natural form. The study of anatomy exemplifies mainly the aspect of curiosity, though even in this the desire to find the underlying principles of appearance is evident—on the other hand perspective, to its first discoverers, appeared to promise far more than an aid to verisimilitude, it may have seemed a visual revelation of the structure of space and through that a key to the construction of pictorial space.

To our more penetrating study of aesthetic (for of all sciences, aesthetic has been the greatest laggard) it is evident that neither perspective nor anatomy have any very immediate bearing upon art—both of them are means of ascertaining facts, and the question of art begins where the question of fact ends. But artists have always had to excite themselves with some kind of subsidiary intoxicant, and perspective and anatomy, while they were still in their infancy, acted admirably as stimulants. That they have by now become, for most artists, the dreariest of sedatives may make it difficult to conceive this. But at all events in that first generation

they excited their devotees to an ardent search for abstract unity of design. And this excitement went on to the next generation as exemplified by the works of the Umbro Florentines—Piero della Francesca and Signorelli—and in Florence itself of Pollajuolo.

But the scientific spirit once aroused was destined not to remain for long so stimulating and helpful an assistant to the creation of design. It was bound in the end to start trains of thought too complex and too absorbing to occupy a subordinate place. Already in the rank and file of Florentine artists, the Ghirlandajos, Filippino Lippis, and their kindred, mere curiosity—naïf literalism—had undermined the tradition, so that towards the last quarter of the century hardly any artist knew how to design intelligibly on the scale of a fresco, whereas the merest duffer of the fourteenth century could be certain of the volumes and quantities of his divisions.

But it is with Leonardo da Vinci that the higher aspects of the scientific spirit first came into conflict with art. Doubtless this conflict is not fundamental nor final, but only an apparent result of human limitations; but to one who, like Leonardo, first had a Pisgah prospect of that immense territory, to the exploration of which four centuries of the intensest human effort have been devoted without yet getting in sight of its boundaries—to such a man it was almost inevitable that the scientific content of art should assume an undue significance. Up till Leonardo one can say that the process of digesting into aesthetic form the new found material had kept pace with observation, though already in Verrocchio there is a sign of yielding to the crude phenomenon. But with Leonardo himself the organizing faculty begins to break down under the stress of new matter. Leonardo himself shared to the full the Florentine passion for abstraction, but it was inevitable that he should be dazzled and fascinated by the vast prospects that opened before his intellectual gaze. It was inevitable that where such vast masses of new particulars revealed themselves to his curiosity their claim for investigation

should be the most insistent. Not but what Leonardo did recognize the necessity for his art of some restriction and choice. His keen observation had revealed to him the whole gamut of atmospheric colour which first became a material for design under Monet and his followers. But having described a picture which would exactly correspond to a French painting of 1870, he rejects the whole of this new material as unsuitable for art. But even his rejection was not really a recognition of the claims of form, but only, alas! of another scientific trend with which his mind had become possessed. It was his almost prophetic vision of the possibilities of psychology which determined more than anything else the lines of his work. In the end almost everything was subordinated to the idea of a kind of psychological illustration of dramatic themes—an illustration which was not to be arrived at by an instinctive reconstruction from within, but by deliberate analytic observation. Now in so far as the movements of the soul could be interpreted by movements of the body as a whole, the new material might lend itself readily to plastic construction, but the minuter and even more psychologically significant movements of facial expression demanded a treatment which hardly worked for aesthetic unity. It involved a new use of light and shade, which in itself tended to break down the fundamental divisions of design, though later on Caravaggio and Rembrandt managed, not very successfully, to pull it round so as to become the material for the basic rhythm. And in any case the analytic trend of Leonardo's mind became too much accentuated to allow of a successful synthesis. Michelangelo, to some extent, and Raphael still more, did, of course, do much to re-establish a system of design on an enlarged basis which would admit of some of Leonardo's new content, but one might hazard the speculation that European art has hardly yet recovered from the shock which Leonardo's passion for psychological illustration delivered. Certainly literalism and illustration have through all these centuries been pressing dangers to art—dangers which it has been the harder to resist in that they allow

of an appeal to that vast public to whom the language of form is meaningless.

In Florentine art, then, one may see at happy moments of equilibrium the supreme advantages of intellectual art and at other and less fortunate moments the dangers which beset so difficult an endeavour. It was after all a Florentine who made the best prophecy of the results of modern aesthetic when he said: "Finally good painting is a music and a melody which intellect only can appreciate and that with difficulty."

ROGER FRY.

CATALOGUE

NOTE.—*The Pictures are numbered beginning on the left of the entrance door.*

The Committee accept no responsibility for the accuracy of the attributions in the Catalogue.

PICTURES

1 ST. JAMES THE ELDER.

Three-quarter length of St. James the elder, in red robe and green-blue mantle, holding a pilgrim's staff in his right hand and a book in his left.

Panel; 20¾ by 13 inches.

GIOVANNI DA MILANO (*fl. c.* 1350).

Lent by Mr. Henry Harris.

2 SALVATOR MUNDI.

Half-length of Christ, in red robe, holding the Book of Life in His left hand, and raising His right in benediction. Gold nimbus, with patterned cross and gold background. The composition enclosed within a quatrefoil composed of a diamond with truncated base and surrounded by circle.

Panel, circular; 32 by 34 inches.

Purchased in Florence in 1876 by Mr. Wm. Graham.

See Roger Fry in *The Burlington Magazine*, vol. xx (November 1911), p. 66.

Exhibited at the Grafton Galleries Exhibition of Old Masters, 1911, No. 3.

GIOTTO (1276-1336). *Lent by Lady Jekyll.*

3 SCENES FROM THE STORY OF SALADIN AND TORELLO.

(1) Sultan Saladin recognizes Torello, who has been made his falconer.

(2) Torello is transported miraculously in a bed to Pavia, and is discovered by the monks in the Church of San Piero in Ciel d'Oro, Pavia.

(3) Torello's wife recognizes him in the middle of her second wedding feast by the ring dropped in a cup.

Panel; 18¾ by 51¼ inches.

Front of a cassone, which doubtless originally was the companion piece to one executed in an identical style and illustrating other incidents of the story of Saladin, as related by Boccaccio in the *Decameron*, now in the Bargello at Florence. See G. de Nicola in *The Burlington Magazine*, vol. xxxii, May 1918, pp. 169 *sqq*.

Florentine School, *c.* 1400. *Lent by Mr. Henry Harris.*

4 THE CRUCIFIXION.

In the centre of the composition Christ is nailed to the Cross, down which blood is trickling from the Saviour's wounds. On the left of the Cross stands the Virgin, and on the right St. John. Gold tooled background.

Panel, pointed above; 29¼ by 13⅜ inches; in the gable a small half-length of Christ in the act of blessing.

Bernardo Daddi (d. 1350). *Lent by Mr. Henry Harris.*

5 GOD THE FATHER.

Half length of God the Father, in red robe and blue mantle with the right hand raised in benediction, and a globe in the left Gold background.

Possibly once the top piece of the Naples *Crucifixion*.

Panel, circular; diameter, 4 inches.

Masaccio (1401-1428).

Lent by Mr. C. Ricketts and Mr. C. Shannon, A.R.A.

6 TWO ANGELS MAKING MUSIC.

Two angels facing each other; one is seated, playing the harp, the other kneels and plays an organ.

Floor of red and gold brocade and background of gold.

Panel; 18½ by 28 inches.

From the Bohn Collection (1885), where it passed under the name of Orcagna. Subsequently attributed to a scholar of Lorenzo Monaco, and probably by the scholar known as il Maestro del bambino vispo, now identified by Professor Sirén as Parri Spinelli (see *The Burlington Magazine*, March and April, 1914).

See T. Borenius in *The Burlington Magazine*, February, 1914.

IL MAESTRO DEL BAMBINO VISPO. *Lent by Mr. R. H. Benson.*

7 THE VIRGIN AND CHILD.

Three-quarter length of the Virgin, who wears a rose robe, a blue mantle, and a white headcloth, and stands in front of a window, holding in her arms the Infant Christ, who is dressed in white and rose, and kisses a bird which He holds in His left hand. Gold tooled nimbi.

Panel, rounded above; 28¾ by 22½ inches.

Berenson, *Florentine Painters*, p. 150.

FRA FILIPPO LIPPI (1406-1469). *Lent by Earl Brownlow.*

8 CHRIST, THE ANGEL OF THE ANNUNCIATION, AND THE VIRGIN.

Central compartment: *Christ.*

Christ, in pale pink tunic and blue mantle lined with green, is standing on a cloud full face, raising His right hand in benediction, and holding in His left an open book inscribed in Gothic capitals: EGO SUM VIA VERITAS & VITA. Gold background.

On the frame, below, the inscription: EGO SUM VIA VIA [*sic*] VERIT.

Left compartment: *The Angel of the Annunciation.*

The angel, in cream-coloured under-habit, blue and gold over-

habit and a pink mantle lined with blue, with large red, brown, and gold wings, is kneeling on a red and gold carpet, holding a spray of lilies in his left hand and raising his right in greeting. Gold background.

On the frame, below, the inscription: AVE MARIA GRATIA PLE.

Right compartment: *The Virgin.*

The Virgin, in pink robe, blue mantle lined with green and gold embroideries, and a white head-cloth, is seated on a low marble bench relieved against a rich red and gold hanging spread over a pink marble wall. Her left hand rests on an open book, and her right is pressed to her heart. To the left the dove descends. Gold background.

On the frame, below, the inscription: ECCE ANCILLA DNI FIA.

All panels, with tops in the shape of pointed arches, 26½ by 12 inches (0.67 mm. by 0.30 mm.).

The frames are in one piece with the pictures, and end in pointed gables, each containing a red seraph in a lozenge. On the back of each panel an old tablet with the name Lorenzo degli Angeli and the Nos. 48, 49, 50.

Exhibited at the Grafton Galleries, Exhibition of Old Masters, 1911, Nos. 19, 20, and 22.

AGNOLO GADDI (*c.* 1350-1396). *Lent by Mr. Herbert Cook.*

9 THE JUDGMENT OF PARIS.

Small full-length figures of Paris and the three goddesses. On the left, Paris, fair-haired, in dark blue jerkin, red hose, yellow buskins, and yellow cloak, is seated in profile on a rock, a staff in his right hand, and gives the apple to Venus, behind whom stand Juno and Minerva. The three goddesses have golden hair, and almost invisible scarves of transparent white drapery. Their figures, tall and slender, are relieved against a background of dark foliage. In the left background is a rocky conical hill, seen against a horizon, flushed with evening light.

By some contemporary of Pesellino as yet unidentified.

Panel; 16 by 19½ inches.

From the collections of M. Bonaffé, Paris, and Sir T. Gibson Carmichael, Bart. (1902).

Exhibited at Burlington House, 1910.

Florentine School, *c.* 1450. *Lent by Mr. R. H. Benson.*

10 PIETÀ.

The body of Christ is supported in the tomb by Joseph of Arimathaea, who looks over His shoulder, wearing a crimson robe and blue turban. On either side are two angels clad in dark blue, and holding the raiment of Christ; one has the Crown of Thorns and the other the Nails. The figures are relieved against a dark cavern in the rock.

Panel; 6½ by 13 inches.

The drawing for this picture, pricked for use upon the gesso, formerly in the collection of the Earl of Pembroke at Wilton, now belongs to Mr. Henry Oppenheimer. Probably part of a predella.

Exhibited at the Burlington Club, 1902-3.

Exhibited at Burlington House R.A. Winter Exhibition, 1908.

Bought at the Railway Station, Bologna.

B. Berenson, *Florentine Painters*, p. 138.

Filippino Lippi (1457-1504). *Lent by Mr. R. H. Benson.*

11 THE MARRIAGE OF THE VIRGIN.

On the step of the Temple, in the centre, stands the High Priest, and in front, on either side, Joseph and Mary Virgin. Joseph's rod has blossomed and a dove is seated thereon, and he places a ring on Mary's finger. Behind her stand two maidens and a little boy; behind Joseph are five suitors breaking their barren rods, and two trumpet blowers.

Composition of thirteen figures about 6 inches high on gold ground.

Panel; 9 by 14¼ inches.

From the Bohn Collection (1885).

Exhibited at Burlington House, 1887.

Agnolo Gaddi (*c.* 1350-1396). *Lent by Mr. R. H. Benson.*

12 THE VIRGIN AND CHILD WITH ST. JOHN.

The Virgin, seated on a parapet which runs across the foreground and is decorated with a frieze of nudes and horses, holds the Infant Christ on her left knee and bends forward a little towards the Infant St. John, who is kneeling with clasped hands in adoration of the Holy Child. Landscape background.

Panel; 18 by 14½ inches.

From the collection of Mr. Graham Charles Somerwell (1887).

Exhibited at Burlington House in 1894 and 1912.

Horne, *Botticelli*, p. 265.

Sandro Botticelli (1444-1510).

Lent by Mr. J. P. Heseltine.

13 A MIRACLE OF SS. COSMAS AND DAMIAN.

Interior of a room in which a man is seen asleep in a large double bed, whilst SS. Cosmas and Damian who have just cut off his leg, afflicted with cancer, are replacing the diseased leg with one taken from a Moor lately buried. At the foot of the bed a woman is seated on a stool, her face hidden in her hands.

Panel; 7¾ by 8¾ inches.

From the collection of the Duke of Lucca (1840).

Exhibited at the Worcestershire Exhibition in 1882.

Arundel Club Portfolio, 1912, No. 1.

Fra Angelico (1387-1455).

Lent by Capt. E. G. Spencer-Churchill.

14 THE FALL OF SIMON MAGUS.

On the left, Nero is seen, seated on his throne, on the far side of which a group of soldiers are standing, while on the near side is seen a pagan priest. On the right, in front of a group of onlookers, are seen St. Paul, kneeling in prayer, and St. Peter, standing and abjuring the evil spirits to desist from bearing to heaven Simon Magus, who has just taken his flight from a wooden stage or

scaffold in the background. In the foreground lies the dead body of Simon Magus, who has fallen face downwards to earth.

Panel; 9½ by 13¼ inches.

From the Warner Ottley Collection, 1846.

Part of the predella of the altar-piece, painted by Benozzo Gozzoli in 1461 for the confraternity of the Purification of the Virgin and of S. Zenobius at Florence. The principal portion of this altar-piece is in the National Gallery (No. 283); of the other predella panels, one was in the collection of the late M. Rodolphe Kann in Paris, and is now in the Berlin Museum, and another is in the Brera Gallery at Milan.

See L. Cust and Herbert Horne in *The Burlington Magazine*, vol. viii, August 1905, pp. 377 *sqq.*

Benozzo Gozzoli (1420-1497). *Lent by H.M. The King.*

15 ST. JOSEPH AND ST. MICHAEL.

St. Joseph and St. Michael are seen kneeling in a walled enclosure of rose-coloured marble with a dark green cornice, and the blue sky showing above the walls. St. Joseph is clad in a yellow tunic and a purple-coloured mantle edged with gold. St. Michael is represented in armour, with a blue sash and pink mantle, a red and gold helmet on his head. In one hand he holds his sword, in the other his white shield, with a red cross leaning on the ground. The wings of St. Michael and the nimbi are golden. Ground of dark-green grass with flowers.

Arched panels, originally painted, each 32 by 11¾ inches.

Wings of a triptych painted in Florence by Fra Filippo for Giovanni de' Medici, and referred to in an autograph letter from the artist to his patron, dated 20 July 1457, and preserved in the State Archives in Florence. Fra Filippo stated in this letter that the St. Michael is so far advanced as to require only the gold and silver ornaments; promises to deliver the picture by 20 August of that year; asks for an honorarium of sixty florins, and for an advance. At the bottom of the sheet is a slight sketch of the whole triptych, in a frame of flamboyant Gothic style, with the panels ending in trefoil gables; the central compartment, now lost, represented the

Virgin adoring the Child, who is carried by two Angels. The artist did not, however, complete the work within the period mentioned by him: this is proved by a letter from Francesco Cantasanti to Giovanni de' Medici, dated 31 August 1457, in which the writer says that he has been urging Fra Filippo on every day. The triptych was subsequently presented by Giovanni de' Medici to Alfonso I of Aragon, King of Naples. On 27 May 1458, Giovanni writes to Bartolomeo Serragli, his agent at Naples, acknowledging receipt of Serragli's letter, informing him that the Tavola had been presented to the King: and it is referred to once more in a letter from Giovanni to Serragli, dated 10 June 1458. These four documents are published in Mendelsohn, *Fra Filippo Lippi*, pp. 235-239 (compare also H. P. Horne, *Botticelli*, pp. 7 *sqq.*), and the letter of Fra Filippo is, moreover, reproduced in Mendelsohn, *op. cit.*, p. 156, and Berenson, *The Drawings of the Florentine Painters*, Plate XXXIII.

The two panels in this exhibition were purchased at Madrid in 1871 of the Condesa Pacheco, whose husband had been Spanish Ambassador in Rome.

Exhibited at the Burlington Fine Arts Club, 1902, No. 16.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10, No. 69.

Fra Filippo Lippi (1406-1469).

Lent by Sir Frederick Cook, Bart.

16 MADONNA AND CHILD UNDER A BALDACCHINO WITH ATTENDANT ANGELS.

The Virgin wears a red tunic with gold ornaments, a blue gold-edged mantle, which also covers her head. Behind her an angel, wearing a dark green dress, and holding a blackbird, is peeping forth and playing with the Infant Christ. Four angels, dressed in various shades of red, support a gold baldacchino over the Virgin and Child. Four other angels in blue, red, and yellow dresses surround the group. The nimbi and the wings of the angels are golden. Behind the figures a rose-hedge, over which the blue sky is seen.

Panel; 11¼ by 8½ inches (0.286 mm. by 0.216 mm.).

From the collections of Miss Rogers, Samuel Rogers the poet, and Mr. C. Sackville Bale (as Benozzo Gozzoli).

Exhibited at the British Institution in 1858 (No. 35) and at Burlington House in 1870 (No. 118).

Exhibited at this Club in 1902 (No. 15).

Probably by an illuminator of the San Marco school, in close contact with Fra Angelico.

School of Fra Angelico (1387-1455).

Lent by Sir Frederick Cook, Bart.

THE RAPE OF HELEN.

The scene is laid near the Temple of Venus, which stands in a grove on the sea-shore. Paris, clad in blue tunic, red flowing mantle lined with yellow, pink hose, dark boots, and red turban, is seen carrying Helen off to a waiting boat: she wears a pink robe with a white fringe at the bottom of her dress and round her red sleeves, a flower turban, and red pointed shoes. Near the shore is the ship, on which is seen a man in red cloak and cap. To the left the ladies in attendance are watching the rape in astonishment. They wear dresses of the fifteenth century (brown and pink, green and red), with bright coloured turbans. On the altar of the Temple the statue of Venus; on the cupola one of Cupid. Dark olive-green sea, with conventionalized waves. The islands and the distant shore are of a pale purple colour. Moonlit sky with clouds.

Panel, dodecagonal; diameter, $22\frac{7}{8}$ inches. Painted on a *desco da parto* or tray, on which dishes were served to ladies in child-bed.

Other *deschi da parto* painted by the same artist are in the Carrand collection in the Bargello at Florence (No. 16) and in the collection of M. Martin Le Roy of Paris; both are adorned with representations of the *Judgement of Paris*. The author of these works is a purely Florentine painter of the same group as Pesellino.

Exhibited at the Burlington Fine Arts Club Winter Exhibition, 1902, No. 13.

Florentine School, *c.* 1440.

Lent by Sir Frederick Cook, Bart.

18 SCENE FROM THE LEGEND OF SAINTS COSMAS AND DAMIAN.

The two saints with their three brothers, Antimus, Leontius, and Euprepius, are represented bound to a stake in the middle of the picture, surrounded with flames which, avoiding them, fly out and catch the executioners who are kindling the fire. The Pro-Consul sits above on the judgement seat with other personages about him.

Panel; 14 by 18 inches.

Part of a predella formerly over the high altar of San Marco of Florence, described by Vasari: "The predella, in which are stories of the martyrdom of San Cosimo, San Damiano, and others, is so perfectly finished that one cannot imagine it possible for anything to be executed with greater care, nor can figures more delicate or more judiciously arranged be conceived." Of the seven panels of which the predella was formed, the other six are identical with three in the Pinakothek at Munich (Nos. 989, 990, and 991), two in the Accademia at Florence (Nos. 257 and 258) where the main picture of the altar-piece also is preserved, and one in the Louvre (No. 1293).

The altar-piece was probably not begun before the early spring of 1439, as it shows reminiscences of the costumes of the members of the Greek church, who visited Florence in January and February 1439, attending the Council for the union of the churches. (See L. Douglas, *Fra Angelico*, pp. 86-91.)

Exhibited at the Old Masters Exhibition at Burlington House in 1877.

Purchased at the sale of the collection of Mr. Wm. Graham in 1886.

Formerly in the collection of Signori Lombardi e Baldi in Florence, from whom Mr. Graham acquired it.

Fra Angelico (1387-1455).

Lent by the National Gallery of Ireland.

19 THE VIRGIN AND THE CHILD WITH SAINTS.

In the centre of the composition the Virgin, in pink robe and blue mantle, is enthroned, supporting with both hands the Infant Christ. Immediately on the left and right of the Virgin is seen a

youthful female saint; at the foot of the throne stand, on the left, St. Anthony the Abbot and St. Jerome, and on the right, a sainted bishop and St. George.

Panel; 9½ by 8½ inches.

Crowe and Cavalcaselle, *History of Painting in Italy*, 1st ed., vol. ii; 2nd ed., vol. iv.

W. Weisbach, *Francesco Pesellino*, pp. 68 *sqq.*

Francesco Pesellino (1422-1457).

Lent by Lt.-Col. Sir George Holford, K.C.V.O., C.I.E.

20 A KNIGHT.

A knight in armour on horseback charging towards the left, brandishing a sword with his right hand. Background of arid rocky hills.

Panel; 16 by 15⅜ inches.

Probably the end panel of a cassone.

Florentine School, *c.* 1400. *Lent by Mr. Henry Harris.*

21 THE ANNUNCIATION.

Within a vaulted building the Virgin stands with head bowed down at the apparition of the Angel of the Annunciation, who comes flying towards her through a portico, beyond which is seen a landscape with hills. Rays of glory are also directed towards the Virgin.

Panel; 19½ by 23 inches.

From the MacLellan Collection.

Sandro Botticelli (1444-1510).

Lent by the Corporation of Glasgow.

22 HUNT BY MOONLIGHT.

The scene is laid in a forest, the oaks in which are beginning to turn brown, and over which, in the centre, the crescent moon is silhouetted against the dark blue sky of night. A numerous hunting

party, with beaters-up and greyhounds, are pursuing some stags which are making for the interior of the wood.

Panel; 26¼ by 67½ inches.

Presented to the Ashmolean Museum by the Hon. W. T. H. Fox-Strangways (subsequently fourth Earl of Ilchester) in 1850.

A late work, closely allied in style to the predella of 1468 in the Gallery at Urbino.

Paolo Uccello (1397-1475).

Lent by the University of Oxford (*Ashmolean Museum*).

23 PORTRAITS OF FRANCESCO SASSETTI AND HIS SON TEODORO.

Three-quarter length figures slightly under life-size. Fr. Sassetti is seated facing, and wears a purple skull cap and red fur-lined gown fastened round the waist with a black cord, from which hangs a pouch. His right hand rests on the arm of his chair. His eyes look downward to his son, who stands on his left, in profile, looking up, with clasped hands, and wearing a dress of gray brocade trimmed with white fur, dark green slashed undersleeves, and scarlet cap. Through a window behind is seen an inlet of the sea, with mountains and buildings. Inscribed on the top of the window frame: FRANCISCVS SAXETTVS THEODORVSQVE.

The outline of the cap exhibits a correction, diminishing it to the size of the head.

Francesco Sassetti, born about 1420, was partner of Lorenzo dei Medici in his bank at Lyons, and died in 1491. Teodoro was born 11 March 1479, and is depicted between eight and ten years of age, which fixes the date of the picture as 1487-89. Teodoro was grandfather of Filippo Sassetti, well known for his travels in India (Marcucci, *Letere di Filippo Sassetti*, Firenze, 1855).

Panel; 29½ by 20½ inches.

From the Graham Collection.

Exhibited at Burlington House, 1875 and 1893.

Exhibited at the New Gallery, 1893-4.

Exhibited at the Grafton Galleries National Loan Exhibition 1909-10.

B. Berenson, *Florentine Painters*, p. 138.

Crowe and Cavalcaselle, *Painting in Italy*, ed. L. Douglas, vol. iv, p. 336, n. 5.

Domenico Ghirlandajo (1449-1494).

Lent by Mr. R. H. Benson.

24 CHRIST AT THE COLUMN.

Half-length of Christ, standing tied to a column, a white cloth round his hips. In the distant landscape are seen St. John the Baptist, St. Jerome doing penance, Tobit and the Angel, and St. Francis receiving the stigmata.

Panel; 30 by 25 inches.

From the collection of Robert Browning (1913) and referred to in *Old Pictures in Florence*, stanza xxviii:

> Could not the ghost with the close red cap,
> My Pollajolo, the twice a craftsman,
> Save me a sample, give me the hap
> Of a muscular Christ that shows the draughtsman.

School of Antonio del Pollaiuolo (1429-1498).

Lent by Viscount Lascelles, D.S.O.

25 TOBIAS AND THE ANGEL.

The archangel Raphael, with a pot of ointment in his right hand, leads Tobias, who holds the fish in a string suspended from his left forefinger; the lights on their raiment heightened with gold. In front moves a small long-haired white dog. Landscape with a lake, trees and a tower to the right.

One of a group of pictures which Mr. Berenson distinguishes from the rest of Filippino's work, provisionally naming the painter of them "Amico di Sandro."

Panel; $12\frac{3}{4}$ by $9\frac{1}{4}$ inches.

Exhibited at Burlington House, 1910.

B. Berenson, *Florentine Painters*, p. 138.

Filippino Lippi (1457-1504). *Lent by Mr. R. H. Benson.*

26 THE ADORATION OF THE MAGI.

The Virgin and Child and St. Joseph are seen in the foreground to the right, in front of a large ruined building, situated on the slope of a hill, down which the long winding procession of the Magi is moving. The Virgin, in pink tunic and blue mantle with green lining and gold borders, is seated on a rock holding the Infant Christ, to whom the eldest king, dressed in very pale purple, is doing homage. Behind him kneel the two other kings, one crossing his hands in front of his breast, wearing a blue tunic and a pale red under-habit, the other holding a vase, in scarlet tunic, also adorned with gold. All the kings wear jewelled bands on their heads. St. Joseph, who raises his right hand in astonishment, wears a blue tunic and head-dress and an orange mantle. A peacock is perched on the roof of a stable in the middle distance, and two other birds are just in the act of flying down from it. Five boys, almost naked and probably beggars, are seen to the left somewhat more towards the background climbing among the ruins, watching the procession. Dark blue sky. There is much variety in the colours of the costumes, reds, blues, and yellows being the prevailing notes. The general tone is very light.

Panel, circular; diameter, 54 inches.

From the collection of Mr. Alexander Barker (1879).

Exhibited at Burlington House, Old Masters, 1875 (No. 184).

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10 (No. 68).

Crowe and Cavalcaselle, *Italian Painters*, 1st ed., vol. ii, p. 350; 2nd ed., vol. iv, pp. 175 *sqq*.

This "incomparable piece of pure Florentine art" (Horne) is probably the earliest extant work by Filippo Lippi (painted about 1430), and at the same time the earliest known example of the circular shape as used for a devotional picture—a motive which subsequently became very popular, especially in Florentine painting. The conception of the subject is reminiscent of Gentile da Fabriano's famous *Adoration*, now in the Florence Academy; certain figures and notes of colour strongly recall Fra Angelico, other features again Masolino. In the harmony of the colouring, the wonderful

treatment of the play of light, and the original and masterly composition, Fra Filippo gives striking evidence of his individual gifts.

Fra Filippo Lippi (1406-1469).

Lent by Sir Frederick Cook, Bart.

27 GROUP OF WOMEN.

Composition of eight female figures, standing in a meadow.

Panel; 12 by 9½ inches.

From the Linnell Collection, 1918.

Possibly once formed part of the decoration of the same cassone as the *Combat between Amor and Castitas* in the National Gallery (No. 1196) and *The Triumph of Chastity* in the Turin Gallery. The Turin picture was the central panel; the National Gallery panel was an end piece; and although the present panel is of smaller dimensions than the National Gallery picture (16¾ by 13¾ inches) it may yet be its companion piece, since it shows evidence of having been cut down.

See Roger Fry in *The Burlington Magazine*, vol. xxxii, May 1918, p. 201.

Cosimo Rosselli (1439-1507).

Lent by Mr. W. B. Chamberlin.

28 PORTRAIT OF AN ECCLESIASTIC.

Half-length of an ecclesiastic, seated at a table covered with a brightly coloured cloth, making a pointing gesture with his right hand and resting his left on a book, standing on edge on the table. Landscape background.

Panel; 27½ by 20¼ in.

From the collection of the Earl of Malmesbury (1876).

The names of both Raphael and of Ridolfo Ghirlandajo have in the past been associated with this picture (see *The Burlington Magazine*, vol. xxiii, May 1913, p. 65).

Piero di Cosimo (1462-1521).

Lent by Viscount Lascelles, D.S.O.

29 CORONATION OF THE VIRGIN.

In the glory above, which is encircled by white clouds and guarded by four red-winged cherubim, Christ appears, enthroned on clouds, and clothed in red with a deep blue mantle. He is in the act of placing the crown on the head of the Virgin, who kneels before Him, her hands crossed on her bosom. She wears a dark gray underdress, and over it a long mantle of white and gold brocade with rose-coloured lining.

Beneath are grouped four saints; on the left, St. Nicholas of Bari, standing facing, in his episcopal green and gold chasuble and Bishop's mitre, holding his pastoral staff and a book. Before him kneels St. Barbara, in profile, in a blue robe and scarlet mantle, gazing upwards, and carrying in her hand the tower in which she was confined by her father until liberated by angels. On the right stands St. Julian of Rimini, three-quarter face to left, a fair-haired youth in a secular costume consisting of a gray tunic, rose-coloured mantle, and scarlet and yellow buskins. Round his brow can be discerned the rare attribute of the stigmata of the crown of thorns, faintly indicated by drops of blood. He holds a palm and a book, and looks down upon St. Christina, who kneels beside him in adoration, wearing a red dress and dark gray mantle, and bearing her palm and arrow.

Background of a landscape in delicate blue and green tints, with a fortified town on the slope of a distant hill, and a delicately graduated clear blue sky.

Below the picture is a small predella, with three figures: in the centre Christ seated in the tomb; on the right St. Anthony with his lily and book; on the left St. Francis of Assisi, indicating that the picture was painted for a Franciscan Church or Chapel.

Panel, circular top; 36 by 17¾ inches.

From the collection of Samuel Rogers, who bought it in Rome.

Exhibited at Manchester, Art Treasures Exhibition, 1857; Royal Academy, Old Masters, 1870; New Gallery, Early Italian Art, 1893.

Crowe and Cavalcaselle, *History of Painting in Italy*, 1st ed., vol. iii, p. 414; 2nd ed., vol. vi, p. 41.

Lorenzo di Credi (1457-1537). *Lent by Lady Wantage.*

30 MINERVA AND THE FLUTE.

Continuous composition in a wooded and rocky landscape with the sea in the distance. On the extreme left is Minerva, who, disgusted at beholding in the waters of a brook her own reflection, with puffed-out cheeks, is throwing away two flutes on which she has been playing. Farther on the right are seen two satyrs, who have picked up the instruments.

Panel; 27 by 61 inches.

Arundel Club Portfolio, 1914, No. 2.

PIERO DI COSIMO (1462-1521).

Lent by Mrs. Henry Oppenheimer.

31 BATTLE OF THE CENTAURS AND LAPITHAE.

Composition of numerous figures in a rocky and wooded landscape, with various incidents in the struggle between the Centaurs and the Lapithae shown in the foreground and middle distance.

Panel; 27¾ by 102 inches.

See Horne in the *Architectural Review*, 1902, pp. 61 *sqq.*

PIERO DI COSIMO (1462-1521).

Lent by Messrs. C. Ricketts and C. Shannon, A.R.A.

32 THE MARRIAGE FEAST OF NASTAGIO DEGLI ONESTI WITH THE DAUGHTER OF PAOLO TRAVERSARI.

The feast takes place in the open air under a loggia seen in the perspective of its length, and enclosing two walls which extend between three rows of five piers, supporting semicircular arches. The guests are seated at two long, narrow tables, the women on the left and the men on the right. Above the capitals of the three foremost piers of the loggia are three shields, of which the one on the left is blazoned with the arms of the Pucci; that on the left with Pucci impaling Bini; and the central one shows the Medici arms. Before the central pier is placed a sideboard covered with richly wrought plate. The bridegroom is seated by himself, in a wrought metal chair, at the women's table opposite the bride, to whom he

offers a bowl of wine. The last course of the banquet is being brought to table by eight pages, four on each side.

Panel; 32 by 55 inches.

This picture illustrates the final incident of Boccaccio's novel of *Nastagio degli Onesti*. It is one of a set of four, painted to celebrate the marriage of Giannozzo Pucci with Lucrezia Bini in 1483, and referred to by Vasari. The whole set was formerly in the Alexander Barker and F. R. Leyland Collections; at present the panels illustrating the three earlier incidents in the story belong to M. Spiridon of Paris.

Horne, *Botticelli*, pp. 126 *sqq.* ("all the four panels were certainly designed by Botticelli himself, but their execution appears to have been almost entirely carried out by assistants").

Sandro Botticelli (1444-1510).

Lent by Mr. Vernon Watney.

33 STORY OF DAVID AND GOLIATH.

Continuous composition of numerous figures in a landscape setting, containing a number of episodes from the early life of David:

(1) In the upper left-hand corner is a pastoral landscape, in which David appears as a fair-haired shepherd boy, wearing a dull pink tunic and a darker rose-red cloak and buskins, with bare head and knees and sandalled feet (a costume which he preserves throughout this composition and No. 34). He is seated on a bank keeping watch over his herd of cattle and flock of sheep. (2) Lower down David is seen bending over a brook and selecting pebbles for his sling; two lions and a lioness are watching him. (3) On the right of these incidents is seen King Saul, mounted on a white charger, and surrounded by a number of horsemen. He looks down upon David, who stands behind him appealing against the fettering of his free limbs by shoulder-pieces and greaves, which two attendants are girding on him. (4) The central subject is the battle between the Israelites and the Philistines, raging fiercely, wounded and dying men and horses lying on the ground. (5) Farther on the right, David is seen slinging the stone against the forehead of Goliath, a huge figure in black and gold coat of mail, and holding a massive

club. (6) On the left of the last scene, in the extreme foreground, David is seen severing the head from the prostrate body of Goliath. (7) On the extreme right the battle is continued in front of the tents of the enemy.

Panel; 17 by 70 inches.

Front of a Cassone, formerly in the possession of the Pazzi family of Florence, and subsequently in the Palazzo Torregiani.

Exhibited at Burlington House, Old Masters, 1902.

Crowe and Cavalcaselle, *History of Painting in Italy*, 1st ed., vol. ii, pp. 366-7.

W. Weisbach, *Francesco Pesellino*, pp. 84-90.

FRANCESCO PESELLINO (1411-1457). *Lent by Lady Wantage.*

34 THE TRIUMPH OF DAVID.

Composition of numerous figures in a landscape setting. On the left is seen the Triumphal Car, on which stands David, with his sling in his left hand and the head of Goliath in his right. Behind him lies the decapitated body of the giant. On the right, four Philistine captives are seated on a car platform, possibly attached to the chariot of Saul, which precedes that of David; and both triumphal cars are preceded and followed by a crowd of horsemen, and men and youths on foot: on the extreme right is a betrothal ceremony unconnected with the scriptural subject.

Panel; 17 by 70 inches.

Companion piece to No. 33. See the comments on that work.

FRANCESCO PESELLINO (1411-1457). *Lent by Lady Wantage.*

35 THE VIRGIN IN ADORATION.

Three-quarter length of the Virgin turned three-quarters to the right, in scarlet robe and blue mantle both embroidered with gold, and with a thin transparent veil draped over her head. Her hands are joined in prayer. The scene is laid in a ruined building and behind the Virgin on the right are seen the ox and the ass.

Panel; 26¼ by 14 inches.

From the collection of Mr. T. G. Arthur of Glasgow and Carrick House, N.B.

A fragment of a picture of the Nativity, closely associated with

the *Madonna with Angels* in the National Gallery, No. 296, and the *Madonna* which, from the collection of Mr. Charles Butler, passed into that of Mr. Benjamin Altman and is now in the Metropolitan Museum of Art in New York.

See T. Borenius in *The Burlington Magazine*, vol. xxx, April 1917, p. 129.

School of Verrocchio (1435-1488).

Lent by Mr. W. H. Woodward.

36 ST. JEROME.

St. Jerome, scantily dressed in a white drapery, is seen kneeling in the foreground, doing penance before a crucifix, which is attached to a tree, from the branches of which hangs the saint's cardinal's hat. Before the saint are some books, one of them an open book of prayer, and a cardinal's cloak is thrown on a ledge of rock on the left. Behind the saint is seen the lion crouching on the ground. The scene is laid in front of a cave opening at the back towards a landscape.

Panel, circular; diameter, 22¾ inches.

Traditionally ascribed to Andrea del Castagno (d. 1457).

Lent by the Marquess of Bath.

37 ST. CATHERINE OF ALEXANDRIA.

Full-length of St. Catherine of Alexandria turned slightly to the left. She wears a scarlet robe and a blue tunic, and holds with both hands a half-open book; her left hand holding at the same time the palm of martyrdom. In the foreground is seen a fragment of her emblematical wheel. Landscape background with precipitous rocky hills bordering a plain.

Panel; 34 by 14½ inches.

See Roger Fry in *The Burlington Magazine*, vol. xxix, April 1916, p. 3. From the collection of the Earl of Northesk, 1915.

Bartolomeo di Giovanni (*c.* 1500).

Lent by Mr. Henry Harris.

38 MYTHOLOGICAL SCENE.

A Centaur (Cheiron?) wounded in the foot by an arrow, examining a quiver; in the middle distance Cupid asleep under a rock, and in a cave a female Centaur with her brood.

At the back of the panel is an unfinished allegorical subject: three females (dressed, and two of them carrying emblems) walking on the sea shore; another, naked, soaring heavenwards, and yet another, also naked, stepping on to the shore from a little rock in the sea; in the air, a chariot drawn by a dragon.

Panel; 30½ by 26¾ inches (77.2 by 67.8 cm.).

Presented to Christ Church by the Hon. W. T. H. Fox-Strangways (subsequently fourth Earl of Ilchester) in 1828.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., vol. iv, p. 292.

FILIPPINO LIPPI (1457-1504). *Lent by Christ Church, Oxford.*

ON THE TABLE OPPOSITE THE RECESS

A COLLECTION OF REPRODUCTIONS OF PICTURES AND DRAWINGS by masters represented in the Exhibition.

Lent by Mr. Robert C. Witt.

IN THE WRITING ROOM DOWNSTAIRS

DRAWINGS BY LEONARDO DA VINCI

BORN 1452. DIED 2 MAY 1519.

Lent by His Majesty the King.

1 BUST OF A LADY WITH THE HEAD IN PROFILE.
Silver-point on pale pink ground. Berenson, 1154.

2 A GUN FOUNDRY.
Pen and ink. Berenson, 1261.

3 BUST OF A YOUNG MAN NEARLY IN PROFILE, with open mouth and expression of great effort. A study for the figure of the Standard-bearer in the cartoon of the Battle of Anghiari.
Red chalk. Below, a castle in pen and ink. Berenson, 1153.

4 A YOUTH IN SHORT COAT AND FLUTTERING SLEEVES, spear in hand and arm akimbo.
Black chalk, heightened with white. Berenson, 1125.

5 FIVE CARICATURES.
Pen and ink. Berenson, 1164.

6 STUDY FOR THE HEAD OF ST. PHILIP IN THE LAST SUPPER.
Black chalk. Berenson, 1141.

7 STUDIES FOR THE TRIVULZIO MONUMENT.
Pen and ink. Berenson, 1212.

8 A TREE.
Later work in pen and ink over a black chalk preparation by Leonardo. Berenson, 1237.

9 A WRIST LAID IN A HAND. Another hand.

Silver-point, heightened with white on yellowish tinted paper. Berenson, 1173.

10 TWO STUDIES FOR THE SFORZA STATUE.

Silver-point on blue prepared ground. Berenson, 1211 and 1214.

11 SHEET OF STUDIES OF HORSES AND RIDERS.

Pen and ink. Berenson, 1228.

12 DRAPERY FOR A FIGURE, kneeling to the left, probably for the angel in the *Vierge aux Rochers*.

Brush and bistre, heightened with white on green prepared paper. Berenson, 1175.

OVER THE FIREPLACE

THE VIRGIN AND CHILD WITH ST. ANNE AND THE INFANT ST. JOHN THE BAPTIST.

Black chalk on yellowish tinted paper; 55 by 40 inches.

Cartoon for a composition very considerably modified in the painted version in the Louvre.

LEONARDO DA VINCI.

Lent by the President and Council of the Royal Academy.

FURNITURE

(*Described from left to right*)

AGAINST THE WEST [ENTRANCE] WALL

CASSONE, of carved and gilt wood, pair to the one in the recess, the end panels painted with the story of Apollo and Phaeton, and the front panel representing the Battle of Granikos (Alexander and Sisygambis). Inside the lid is a figure of a nude woman reclining, with a background of clouds and rays.

Length, 6 feet 8 inches. Height, 3 feet 5 inches. Width, 2 feet 9 inches.

Lent by Viscount Lascelles, D.S.O.

AGAINST WEST WALL, ETC.

SEVEN CHAIRS, of walnut, with turned frames and backs, the seats covered with leather.

Seventeenth century. *Lent by Rev. Canon Stephens.*

LEFT OF MANTELPIECE

CASSONE, of walnut, carved, and inlaid with sycamore; the design on the front consists of vases and figures of lionesses and dogs, with a shield of arms in the centre; the base is carved with gadroons and the corners with acanthus terminating with lions' paws.

Sixteenth century.

From the collection of the late Sir J. C. Robinson.

Lent by the Right Hon. Sir Alfred Mond, Bart., M.P.

RIGHT OF MANTELPIECE

CASSONE, of walnut, sycamore, cypress, and other woods, inlaid with designs in panels and with leafy scrolls in black composition; in the centre of the front is an empty shield, supported by figures; the base is carved with inverted nulling and the corners with acanthus and masks.

Sixteenth century.

From the collection of the late Sir J. C. Robinson.

Lent by Capt. Langton Douglas.

WALNUT CHAIR, with turned frame and back, the seat covered with crimson brocade.

Seventeenth century. *Lent by Col. L. C. R. Messel.*

AGAINST EAST WALL

TWO WALNUT CHAIRS, with turned frames and backs, the seats covered with crimson brocade.

Seventeenth century. *Lent by Col. L. C. R. Messel.*

IN THE RECESS

CASSONE, of carved and gilt wood resting on lion claw feet: in the front and sides are set panels painted with the marriage of Alexander and Roxana and the history of Apollo and Daphne. In the inside of the lid is a figure of a reclining youth in Florentine costume of the fifteenth century, with a background of conventional clouds and sunrays.

Length, 6 feet 8 inches. Height, 3 feet 4 inches. Width, 2 feet 9 inches.

See P. Schubring in *The Burlington Magazine*, vol. xxii, Jan. 1913, p. 196.

Lent by Viscount Lascelles, D.S.O.

AGAINST THE SOUTH WALL

FOLDING CHAIR, of walnut, X-shaped, the legs united below by bars with moulded ends. The seat and back of leather.
Sixteenth century. *Lent by Major Lucas.*

FOLDING CHAIR, of walnut, X-shaped, the legs united below by bars terminating with lions' paws. The seat and back of stamped crimson velvet.
Sixteenth century. *Lent by Mr. Louis Breitmeyer.*

CASSONE, of walnut, carved, and partly gilt; in the front is a panel painted with the battle of Anghiari in 1440; one end represents Niccolo Piccinino entering the walls of Borgo San Sepolcro, the other a warrior, possibly Nero Capponi.
Length, 6 feet 9 inches. Height, 3 feet 7 inches. Depth, 2 feet 7 inches.
See P. Schubring in *The Burlington Magazine*, vol. xx, Jan. 1913, p. 196. *Lent by Mr. J. Annan Bryce.*

FOLDING CHAIR, of walnut, X-shaped, the legs united below by bars terminating with acanthus. The seat and back of stamped crimson velvet.
Sixteenth century. *Lent by Mr. Louis Breitmeyer.*

FOLDING CHAIR, of walnut, X-shaped, the legs united below by bars with moulded ends. The seat and back of leather.
Sixteenth century. *Lent by Major Lucas.*

OPPOSITE WEST WALL

TABLE, of walnut, the broad ends boldly carved with swags and masks, and united by a frame carved with masks and volutes. Length, 7 feet.
Sixteenth century. *Lent by Mr. J. Annan Bryce.*

CENTRE OF ROOM

WRITING TABLE, of walnut, decorated outside and in with intarsia of bone and boxwood in geometric and other patterns, with a falling front and a hinged top enclosing drawers.

Lombardy; middle of sixteenth century.

Lent by Mr. Henry Harris.

OPPOSITE THE RECESS

TABLE, of walnut, the broad ends carved in the centre with a cartouche, and united by a frame carved with acanthus ornament. Length, 7 feet.

Sixteenth century. *Lent by Col. L. C. R. Messel.*

WORKS OF ART

(*Described from left to right*)

ON THE MANTELSHELF

BRONZE MORTAR, decorated with male and female busts and mounted figures; the handles formed of horses' heads.
Fifteenth century.
Lent by the Rt. Hon. Sir Alfred Mond, Bart., M.P.

MARBLE MORTAR, carved with cherubs' heads within wreaths, and coats of arms.
Fifteenth century. *Lent by Lord Carmichael.*

BRONZE MORTAR, decorated with swags of fruit and leaves.
Early sixteenth century.
Lent by the Rt. Hon. Sir Alfred Mond, Bart., M.P.

IN THE FIREPLACE

PAIR OF BRONZE ANDIRONS, with figures of Mars and Venus, on bases supported by terminal figures.
Seventeenth century.
Lent by Mr. H. Clifford-Smith.

BRAZIER STAND, of wrought iron.
Sixteenth century. *Lent by Lord Carmichael.*

ON THE CASSONE AGAINST SOUTH WALL

FEMALE FAUN, statuette in bronze.
By RICCIO.
From the Mayhew Collection.
See Bode, Murray Marks, *Italian Bronze Statuettes*, vol. iii, p. 238.
Lent by Mr. Henry Oppenheimer.

"Night," statuette in bronze, after a figure by Michaelangelo in the Medici Chapel at Florence.
School of Michaelangelo, probably by Il Triboli.
Lent by Mr. Henry Oppenheimer.

"Melpomene," statuette in bronze, standing with her left foot raised, in her right hand a mask, in her left a short sword. Renaissance work from the antique. *Lent by Mr. Henry Oppenheimer.*

ON THE TABLE OPPOSITE WEST WALL

Jewel Casket, of walnut, elaborately carved and partly gilt; in the centre of the front and back is a cartouche containing a *carvel*, the badge of the owner supported by amorini and flanked by figures amidst acanthus ornament; on the corners are winged harpies in full relief. The raised top is carved with figures of Orpheus and Eurydice within a rich border. The interior, also carved and partly gilded, is fitted with compartments for combs and receptacles for jewels enclosing drawers mounted with silver handles.
Sixteenth century.
Lent by the Rt. Hon. Sir Alfred Mond, Bart., M.P.

Pair of brass Candlesticks, of lobed design.
Italian; sixteenth century. *Lent by Rev. Canon Stephens.*

ON TABLE OPPOSITE RECESS

Jewel Casket, of architectural form, executed in minute detail; composed of walnut, box, ebony, and other woods, enriched with bone, cornelian, chalcedony, etc., mounted with bands of silver, with

other ornament in silver and silver-gilt, and set with pearls. Below are inscribed the following verses from a Bacchic hymn:

PROCUL PROFANI CEDITE
NOSTRAE SEQUNTUR FILIAE
MATRUMQUE SUNT PEDISSEQUAE
NOS LIBERALES DICIMUR
ABESTE CORDA SORDIDA
ALTUM SUMUS JOVIS GENUS.

Sixteenth century.

Lent by Mr. Seymour Lucas, R.A.

Two PANELS, of yellow and rose brocade, representing the Madonna in glory with angels, and the Resurrection.

Fifteenth century. *Lent by Mr. Roger E. Fry.*

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TOOKS COURT, CHANCERY LANE, LONDON.

1. ST. JAMES THE ELDER

GIOVANNI DA MILANO (*fl. c.* 1350)

2. SALVATOR MUNDI
GIOTTO (1276-1336)

3. SCENES FROM THE STORY OF SALADIN AND TORELLO

FLORENTINE SCHOOL, *c.* 1400

4. THE CRUCIFIXION

BERNARDO DADDI (d. 1350)

5. GOD THE FATHER

MASACCIO (1401-1428)

6. TWO ANGELS MAKING MUSIC

IL MAESTRO DEL BAMBINO VISPO

7. THE VIRGIN AND CHILD

FRA FILIPPO LIPPI (1406-1469)

2. THE JUDGMENT OF PARIS

10. PIETÀ

FILIPPINO LIPPI (1457-1504)

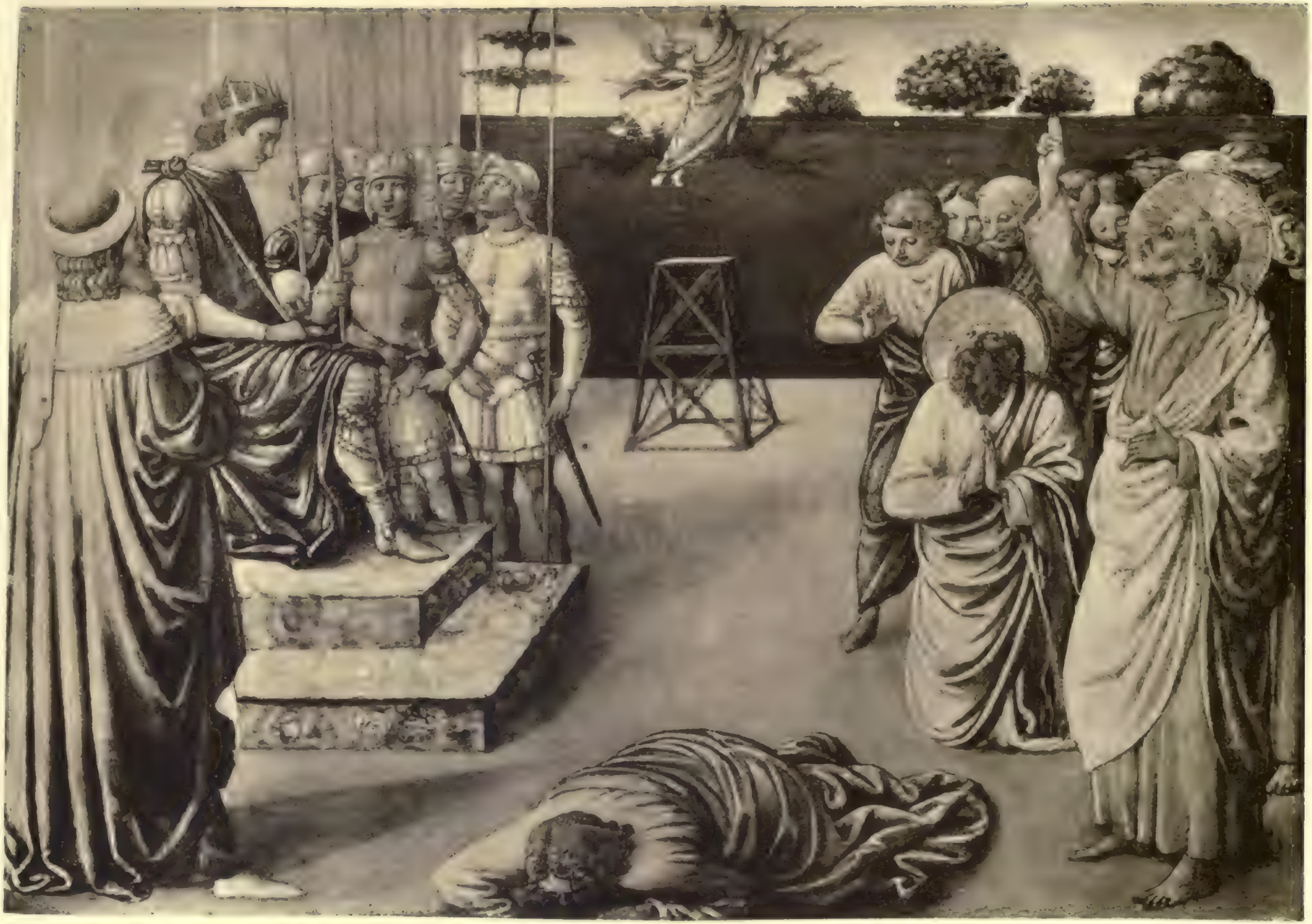
11. THE MARRIAGE OF THE VIRGIN

AGNOLO GADDI (*c.* 1350 -1396)

12. THE VIRGIN AND CHILD WITH ST. JOHN

SANDRO BOTTICELLI (1444-1510)

13. A MIRACLE OF SS. COSMAS AND DAMIAN



14. THE FALL OF SIMON MAGUS

BENOZZO GOZZOLI (1420-1497)

15. ST. JOSEPH AND ST. MICHAEL

FRA FILIPPO LIPPI (1406-1469)

16. MADONNA AND CHILD UNDER A BALDACCHINO WITH ATTENDANT ANGELS

SCHOOL OF FRA ANGELICO (1387-1455)

17. THE RAPE OF HELEN

FLORENTINE SCHOOL, *c.* 1440

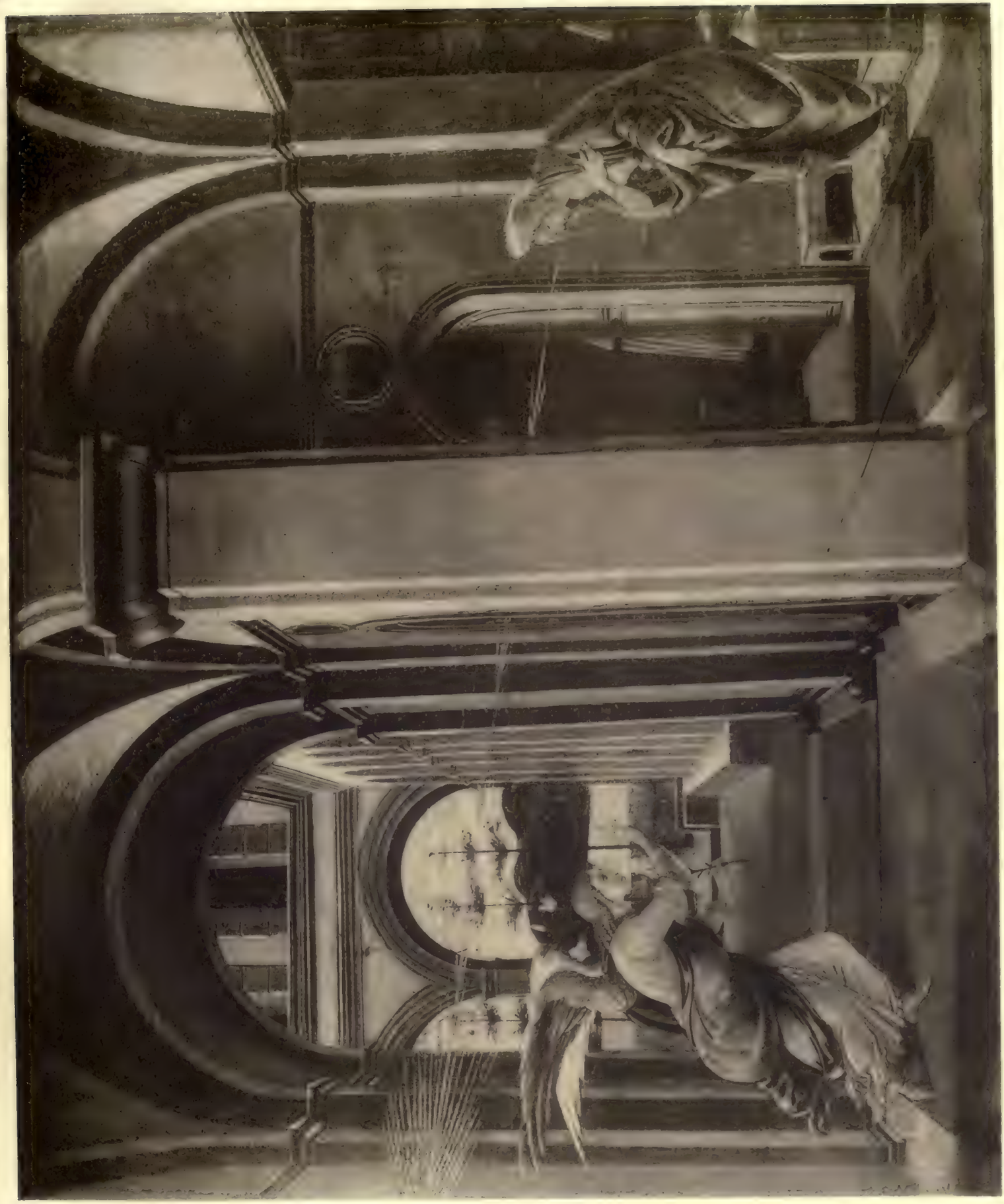
18. SCENE FROM THE LEGEND OF SAINTS COSMAS AND DAMIAN

19. THE VIRGIN AND THE CHILD WITH SAINTS

FRANCESCO PESELLINO (1422-1457)

20. A KNIGHT

FLORENTINE SCHOOL, *c.* 1400



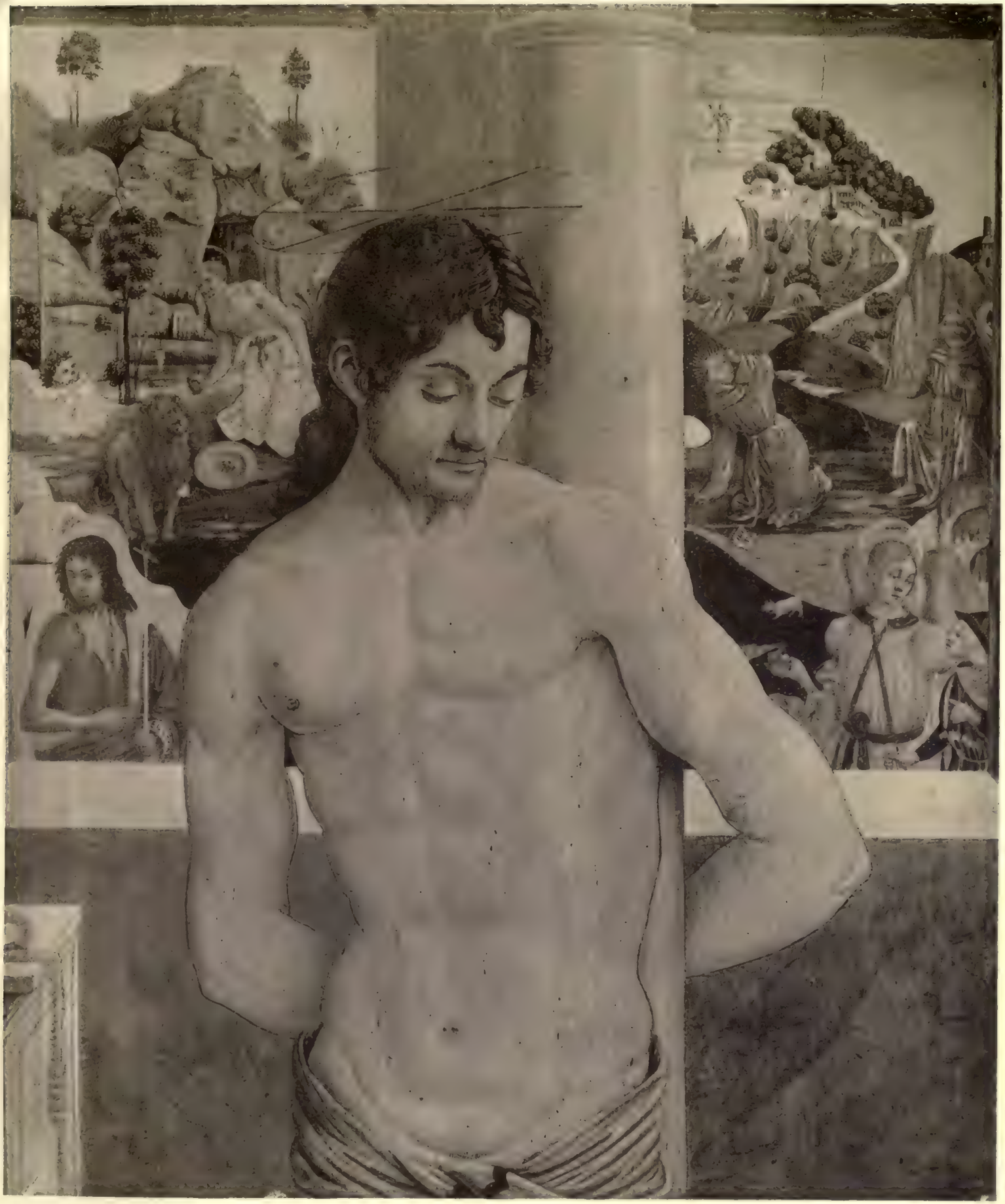
21. THE ANNUNCIATION

22. HUNT BY MOONLIGHT

PAOLO UCCELLO (1397-1475)

23. PORTRAITS OF FRANCESCO SASSETTI AND HIS SON TEODORO

DOMENICO GHIRLANDAJO (1449-1494)



24. CHRIST AT THE COLUMN

SCHOOL OF ANTONIO DEL POLLAIUOLO (1429-1498)

25. TOBIAS AND THE ANGEL

FILIPPINO LIPPI (1457-1504)

26. THE ADORATION OF THE MAGI

FRA FILIPPO LIPPI (1406-1469)

27. GROUP OF WOMEN

COSIMO ROSSELLI (1439-1507)

28. PORTRAIT OF AN ECCLESIASTIC

PIERO DI COSIMO (1462-1521)

29. CORONATION OF THE VIRGIN

LORENZO DI CREDI (1457-1537)

30. MINERVA AND THE FLUTE

PIERO DI COSIMO (1462-1521)

31. BATTLE OF THE CENTAURS AND LAPITHAE

PIERO DI COSIMO (1462-1521)

32. THE MARRIAGE FEAST OF NASTAGIO DEGLI ONESTI
WITH THE DAUGHTER OF PAOLO TRAVERSARI

SANDRO BOTTICELLI (1444-1510)

33. STORY OF DAVID AND GOLIATH

FRANCESCO PESELLINO (1411-1457)

34. THE TRIUMPH OF DAVID

FRANCESCO PESELLINO (1411-1457)

35. THE VIRGIN IN ADORATION

SCHOOL OF VERROCCHIO (1435-1488)

36. ST. JEROME

TRADITIONALLY ASCRIBED TO ANDREA DEL CASTAGNO (DIED 1457)

37. ST. CATHERINE OF ALEXANDRIA

BARTOLOMEO DI GIOVANNI (*c.* 1500)

38. MYTHOLOGICAL SCENE

FILIPPINO LIPPI (1457-1504)

ND
621
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1920

Burlington Fine Arts Club,
London
Catalogue of an exhibition
of Florentine painting before
1500

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